

THE ETUDE

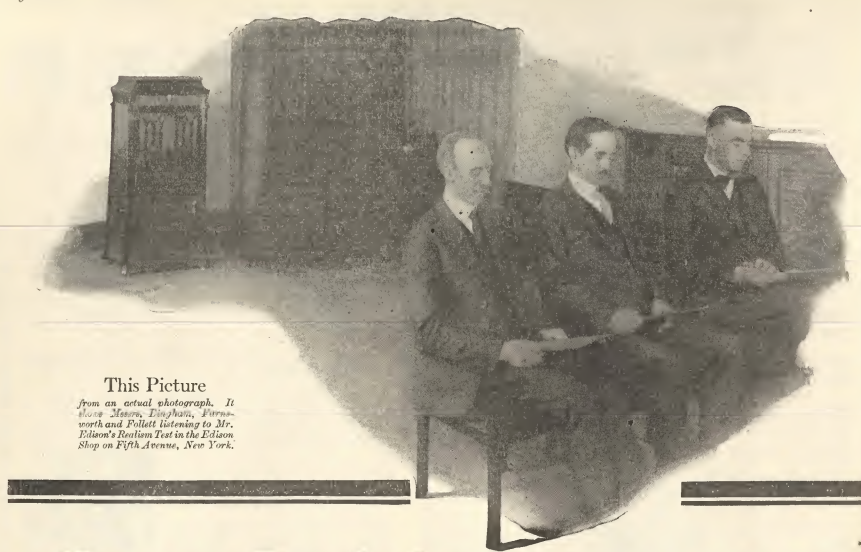
PRESSER'S MUSICAL MAGAZINE



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This Picture

from an actual photograph, *It shows Mrs. Farnsworth, Farnsworth and Follett listening to Mr. Edison's Realism Test in the Edison Shop on Fifth Avenue, New York.*

Famous Psychologists Try the REALISM TEST

—Scientists from American universities find that strange things happen during Mr. Edison's new musical test. Wouldn't you like to try the same test?

THERE'S no woman in this picture. Anybody can see that. Yet these three men declared they heard her. I was there when they made their astounding statements—in the Edison Shop on Fifth Avenue, New York.

In the rear of this temple of music is a great hall, where there's usually a concert going on. On this particular day its doors were half open. Inside it was half dark—and silent as a church at midnight.

Then a voice floated to my ears from within. It was an exquisite voice, singing just a sweet, simple song. It had that appealing sort of beauty that reaches down inside you and makes you feel happy in your throat. I looked through the doors to see the singer. But I saw no singer at all—just three men seated with their backs toward a photograph. Their heads were bowed. The magic beauty of the ballad had fixed them with its spell.

The music died away. The three men did not stir. They seemed lost to the world.

Finally one found his voice: "I could have sworn there was a living singer behind me. It was marvelous. Carried me back to a certain summer I spent in my youth."

The second man said: "I felt the presence of a living singer. She was singing—free and unrestrained. The accompaniment

seemed by a separate instrument."

The third then spoke up: "The music filled my mind with thoughts of peace and beauty."

I didn't know what to make of it until some one explained. It was Mr. Edison's famous Realism Test. These three distinguished men of art and science had been trying it on themselves—to see whether listening to the New Edison caused the same emotions as listening to a living singer.

Director Bingham and his colleagues

THE man who first spoke is a famous psychologist. He experiments with music and how it makes us feel and dream. He has found how music can speed you up, or slow you down, why it soothes your nerves, how it takes away that tired feeling. He is Dr. W. V. Bingham, Director of the Department of Applied Psychology, Carnegie Institute of Technology.

One of his colleagues is Professor C. H. Farnsworth, Director of the Department of Music, Teachers College, Columbia University. Professor Farnsworth knows music just as the physician knows medicines. If you want music that cheers, or music that inspires, or music that "peps you up," he'll tell you which music to play.

Wilson Follett, Esq., looks at music just as do you. He likes good music, and he

knows how he likes it. He is a distinguished author and music critic.

When such famous psychologists feel the presence of a living singer, although she isn't present at all—when such highly critical minds experience strange and vivid sensations through the Realism Test, it is proof that the Realism Test provides a valuable scientific method of testing your capacity to enjoy music.

You can try the same test

MR. EDISON'S Realism Test is an ideal way for you to judge the New Edison. It tells you just how the New Edison is going to please you and your friends in your home.

Wouldn't you like to try the same test? There's an Edison dealer near you, who has equipped himself to give the Realism Test. Watch for his announcement in the local newspapers, and stop in his store the next time you are in town. He will give you the Realism Test just as it was given for the noted psychologists in the Edison Shop on Fifth Avenue, New York.

If you can't find his announcement, write us and we'll send you a special card of introduction to him, and also mail you a copy of that absorbing story, "Edison and Music," which tells how Mr. Edison brought the photograph to its perfection. Just send your name and address to

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MAY, 1920

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VOL. XXXVIII, No. 5

Can You Play These Scales?

HAVE you ever thought that there are scales of expression which every student should master quite as well as the scales of notes? Expression in music depends upon three means—

- the intelligent use of accents
- the scale of quantity—(from softest to loudest)
- the scale of tempo—(from slowest to fastest).

Just as the painter must have his scale of color from deep violet to the brightest red, so the artist-pianist must have under his control every shade of tonal quantity from pianissimo to fortissimo. In like manner must he have control over all degrees of speed from *lento* to *prestissimo*.

The best way to master the scales of tonal quantity and tempo is in the regular daily scale drill practice. Your hands, for instance, should be so trained that you can start an ascending scale with the left hand playing pianissimo and the right hand playing fortissimo, and then descend with the right hand pianissimo and the left hand fortissimo. This, with long continued drill in crescendos and decrescendos in opposing hands, in parallel motion, contrary motion, thirds, sixths, double thirds, octaves, etc., will make the hands wonderfully responsive.

There are hundreds of students who can play all scales faultlessly except these—the most important of all scales. Such pupils are like the painter who has only one or two colors on his palette. Practice the scales of expression, and then study the application in connection with your pieces. Your playing will become ten times as interesting to you as well as to others.

The Greatest Happiness in Music

MILLIONS of people have found new and entrancing delight in music which has come to them through the sound-reproducing machines and the player-pianos. Short-sighted teachers, who were not able to discern how the splendid missionary work which these instruments have done for the cause of music could be directed to help them in their musical education, may have lost a few pupils; but the tendency of these instruments is to provide a vastly extended field for the music teacher who does appreciate their portent.

Now let us leap from 1920, with its talking machines, player-pianos and countless other triumphs of the inventor over the "impossible," and spend a few moments listening to the wisdom of Aristotle, most famous of Greek philosophers, born at Stagira in 384 B. C.—died at Chalcedon 322 B. C.—pupil of Plato and teacher of Alexander the Great.

In his *Nicomachean Ethics* Aristotle sets out to determine the reason for happiness. Wisely he concludes that "happiness does not consist in amusement, for it is absurd that the end should be amusement and that men should toil and suffer inconvenience their life long for the sake of amusement." * * * "But to amuse ourselves, in order that we may be serious, as Anaxarchus said, seems to be right, for amusement resembles relaxation. Relaxation is therefore not the end, for we have recourse to it for the sake of energy."

Thus Aristotle reasons that relaxation and amusement are valuable, because they lead to the energy which enables one to do more serious work. In the end, however, happiness is result of serious, virtuous accomplishment—the satisfaction that comes from real achievement, moral, intellectual and spiritual.

Any man or woman of experience will instantly confirm Aristotle's conclusions. The great joys of life are not those of idle pleasure, but the delights that come with the attainment of some worthy, righteous object.

Thus in music the greatest joy never comes to those who look upon music merely as an entertainment, a pastime, an amusement, but goes to those who make a serious, earnest study of the art, and really accomplish something. Listening to a Chopin *Poľonaise* played by a piano-player or by a sound-reproducing machine is one kind of a delight, but accomplishing the ability to play such a piece gives an infinitely greater pleasure.

It should be the right of every child to have the opportunity of learning to play an instrument.

With most normal people this becomes one of the greatest joys and solaces in life. The instrument fast develops into an intimate friend whom you, and you only, can coax to speak in response to your mood. The bond is one which he who has never learned to play cannot begin to understand. If you have never played, and if you think that any mechanical instrument will ever equal hand-playing in its delights you are grievously mistaken—don't convey that mistake to any child who may come under your direction.

The real happiness in music comes not merely through hearing music, but by studying music, finding out about it and its masters. Indeed, the educational work, such as Mrs. Frances E. Clarke has done in connecting the records of great artists made for the Victor Talking Machine Company, with the musical work of clubs, schools and colleges, in itself enhances the pleasure which may come from a talking machine many, many times. The Columbia Graphophone Company has also conducted a well-organized educational department for years.

Finally, remember Aristotle's wisdom in the matter of happiness. Have all the amusement to which you feel yourself entitled, but if you would be happy, remember that the greatest happiness comes from serious, earnest work, well done and successfully done.

Auto-Motive Music Students

THE "auto-motive" person is usually the only kind of person who ever reaches the journey's end. Are you "auto-motive"? Don't look for the word in the dictionary—it is not there. It was made especially for this editorial. But it does not need any definition. If you are not auto-motive in music there will be small chance for you.

If you depend upon your teacher, your parents, your friends to drag you to success you are simply not going to succeed. Even if you are auto-motive (if you have the power of moving by yourself without being pushed or pulled), you must choose the right road, and you must go at a swift, steady rate, so that you will pass enough others on the road to arrive at your goal in time to be among the winners. The teacher, the mentor, can in many cases point out the right road. But teachers are human beings just as you are, and it is possible for them to make mistakes—serious mistakes. Let us suppose that you are an auto-motive music student, that you have your own self-starter, your own engine, your own transmission and all that goes with speed, strength and safety in the race. Suppose you use your energy in traveling along the wrong road?

That is the one great danger of self-study. You must have some sort of guide. The best, of course, is a good teacher—barring that, a paper like *The Etude*, or a library of the right kind of musical books. It is the aim of *THE ETUDE* to guide many students who have not the privilege of a good teacher along the right road or as near the right road as possible.

There is no way in which this can be accomplished better than by studying the lives of other great masters, especially those who were strongly auto-motive. These you will find over and over again in *THE ETUDE*, and if this journal gives you nothing else but that, it will prove an immense aid. Let us turn for a moment to the career of that remarkable American of his times—Benjamin Franklin—who, of all men, was among the most auto-motive. Fortunately, he has left us in his own autobiography some idea of how he worked. Students of the English language often point to Franklin's clearness, directness and simplicity of style as a model. Franklin tells how he got a copy of the third volume of *The Spectator* (Addison and Steele) and studied and studied and studied this work, imitating it time and again, making his own conclusions. Really, it would pay any music student to get hold of a copy of that remarkable autobiography and see how Franklin worked, even when no longer a young man, to improve himself in the language in which he eventually became a master.

Is the Waltz Dead?

ETUDE readers know Dr. Oskar Bie through his masterly *History of the Pianoforte*. In a recent article in the *Song und Klänge Almanach* he foresees the death of the waltz in the onrush of the modern dance, which he in turn infers is merely an interpretation of the tides.

"The tendency (Bild) of the dance has changed more in recent times than that of any other art," says Dr. Bie. "The dance is one of the most powerful forms of expression of our times, because it offers the freest channel for expression."

He then indicates how the dance is so intimately related to the other arts: "It gives motion to the plastic arts, grace to the pantomimist, meaning (Inhalt) to music, and to painting thousands of changes of position and costume."

"An epoch has just ended in one form of society dances. The waltz is dispatched to oblivion. It ruled supreme for one hundred years, from the end of the eighteenth to the beginning of the twentieth centuries. It belonged to the romantic period of the simple, pretty steps of couples who moved lightly and gaily around the ballroom. It was the most complete expression of the unperturbed, erotic relationship of the sexes in the conventional forms of society."

Then Dr. Bie goes on to tell how a whole train of dances from South and North America have dismissed the waltz, not merely from the standpoint of supplanting it with different steps, but bringing in a different mental attitude, brought about by the times. "As the minuet was representative of the feudal culture which preceded the French Revolution, so the waltz is representative of the period of romance which we have just passed."

We have always had a great respect for the judgment and critical wisdom of Dr. Bie, but we feel very strongly that he is utterly mistaken about the waltz and the end of the period of romance. It is easy to perceive how anyone living in Germany during the past five years of suffering and privation would become pessimistic, but, Dr. Bie, romance will never die; the world of men and women still is a world of beauty, trust, confidence and nobility. Do not be deceived by the cosmic fog which has enveloped the times. It will rise and God's sunshine will once more smile for all mankind.

Pure, exalted romance, the romance of Robert Browning and Elizabeth Barrett, of Robert Schumann and Clara Wieck, and thousands and thousands of other happy, "genuine" young folks the world over will be just as true and noble in the future as in the past, and with it the dance of romance—the waltz—will become more widespread in its use.

Friends in Art

MANY of the most beautiful friendships in history are those made under the spell of art. The thought that one is working with one's companions toward a common goal, willing to make the sacrifices that art demands, willing to find just as great joy in the triumphs of friends as in your own, brings about one of the most ennobling bonds given to man. Liszt and Chopin, Schubert and Vogel, Robert and Clara Schumann, Mendelssohn and Sterndale Bennett, Verdi and Boito, Mendelssohn and Hensel, Paderewski and Ernest Schelling, Grieg and Percy Grainger—all friendships that have brought beauty to the life of the friends as well as to art itself.

Musicians are supposed to be hopelessly jealous of each other, to be incapable of working together without coveting all the glory and fame that should come to both. This is true of the little musicians, just as it is true of petty men the world over. If you would know the measure of a man's soul, this is a wonderful test.

Can one know the real joy of working in his art without some fine, close friend to share the delights? Art is rarely solitary. It requires sympathetic companionship. If you are wasting your days without friends you are not getting all from your art that you should. Make friends.

Barriers

THE student of Greek, Hebrew, Russian or any other language which has an alphabet different from the Latin letters used in writing English, experiences at first very great difficulty in acquiring the alphabet. At first it seems as though an impassable barrier had been erected. Then suddenly it all seems to pass away and progress becomes rapid. Music is full of such barriers. The first that the student encounters is the simple trick of making the right hand move in one direction while the left hand moves in another direction. This is no sooner dismissed than some other barrier crops up. Success is largely a matter of how many barriers one has the persistence to surmount. What is the barrier ahead of you now? Are you passing it in good season, or are you waiting for it to get out of the way? It never will get out of the way—you will have to pass it.

Dominating Teachers

ANYONE who has done no more than even very fragmentary reading of the modern works upon psycho-analysis knows the danger of trying to dominate a young child. Yet there are still many teachers of music who imagine that good teaching consists in making the youngest understand that the teacher is a kind of pedagogical Caesar, whose every movement must be watched and obeyed. Such teachers are merely gratifying their own desires to rule and advertising themselves as pedagogical incompetents. The good teacher's main thought is that of leading the child to develop himself. Except in the case of a child with very unruly or recalcitrant disposition it is never desirable for the teacher to even attempt to dominate. When we have heard certain teachers commanding—yes, fairly roaring out corrections to their pupils, we cannot help smiling and remembering the case of "Captain" Jack Bonavita, possibly the greatest lion-tamer of history. Bonavita would enter his den of twenty-seven full-grown lions, put them through their outlandish performances, concluding with a tableau in which he lay down on a heap of them. During the entire time he was in the huge cage he never uttered a word of command. Yet a teacher will bellow at some sensitive pupil who has merely put the thumb upon a black note. We have little patience with people who have uncontrollable tempers, especially teachers of this kind. Mr. Benno Moiseiwitsch tells of Leschetizky's classroom explosions. Leschetizky was a great teacher in spite of such performances—not because of them.

New Tendencies in Pianistic Art

An Interview Secured Expressly for *THE ETUDE* with the Distinguished Russian Pianist
BENNO MOISEWITSCH

[BIOGRAPHICAL NOTE.—Benno Moiseiwitsch is the latest and possibly the last of the noted line of Leschetizky pupils to attract international attention. He was born at Odessa, Russia, February 25, 1890. His early education was in the public school of his native city. He studied piano with Krimo at the Imperial Musical Academy at Odessa, winning the Rubinstein Stipendiary Prize. He then went to Vienna to Leschetizky and eventually to Berlin to Liszt. It is reported that he is one of the few Leschetizky pupils whom the master ever permitted to accept encores at the pupils' assemblies. He made his debut at Reading, England, in 1908, and has since played in Great Britain, Germany and Austria repeatedly with sensational success. He is a brilliant performer, and has a splendid background of solid musicianship. He is now upon his first tour of America.]

"In speaking of new tendencies in pianistic art I am reminded at once of Leschetizky's chief pedagogical attribute—that of developing first of all the individuality of his pupils. In the older methods employed in European conservatories the peculiar idea of discipline was such that individualism was impossible. That is one of the dangers of standardizing education in music. It tends to make the course of every pupil identical with that of every other pupil. I believe in a more catholic choice of material. Of course there is a kind of educational backbone which runs through the training of every musician, and teachers have to depend upon certain courses of studies, but the first duty of the teacher should be that of studying the pupil. This Leschetizky did before he ever did anything else. He found out the pupil's limitations and his inclinations.

"No ambitious pupil can succeed unless he feels that there is some play for his inclinations. I remember that when I was a boy I was very unhappy because I knew that I was being pushed through a kind of educational machine, and no special attention being paid to my real ambitions in piano playing.

"When you come to think of it, individuality is the pianist's most precious asset. Under this, of course, marked, the pianist can hope for but little success. People do not attend piano recitals as they buy an ordinary commodity, such as nails or rice! They go hoping to hear some new interpretation—some new phase of beauty which the artist has discovered. If all pianists played exactly alike, no matter how well they played, our recital halls would be empty. It is the individuality—the different thought which the interpreter puts into his work, which sustains our interest and packs our halls. This it was that Leschetizky emphasized. I am very glad to make a point of this because so much has been said about the Leschetizky 'method' that one might infer that all of his pupils played along the same lines. As a matter of fact there is a perfectly wonderful variation. Hambourg does not resemble Paderewski in any way, nor does Blochfeld-Zeissler resemble Katharine Godson.

Leschetizky's Caustic Criticism

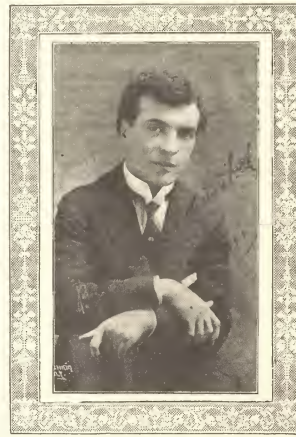
"Leschetizky was very caustic in his criticism. Often he was altogether unjust. When I went to him after a long course of study and after I had spent much time in self-study my first impression was that he would not take me as a pupil. After I had played he remarked casually: 'Well, I could play better with my feet than that.' Yet I learned from a friend that he was very much pleased with my playing. I never knew whether his initial criticism was made with a view of taking me down—curbing the young man's natural conceit—or whether he was afraid that if his first criticism was not severe he could not point to me later on as an example of his own particular methods.

"At all events his initial criticisms were invariably biting. Like all others I was placed with a *Förerbereiter*—fortunately with the precise and exacting Fraulein Prentner, who has written out the material which she used in preparing pupils for the master.

"At my first lessons with Leschetizky I learned to use my hands as a master used a palette—to apply different tonal shades to the keyboard. This was not merely a matter of dynamics or gradations of tone, but the method of using the hand and arm so that a pure limpid tone could be produced by one set of fingers while others, for instance, were playing with a different touch and different degree of tone. These might be called a new tendency, for prior to Leschetizky's time they were understood by few.

"It was often the master's custom to let the pupil

play right through the piece selected for the lesson without disturbing the performance in any way. Then, however, came such a shower of criticism as many will never forget. He would dissect the piece as a lionist dissects a flower under a microscope. His bright, shining eyes would seem to see everything—To remember everything. It was not in any sense a torrent of unjust abuse, for he had an uncanny way of finding out just what was wrong with one's fingers, and telling the pupil in the most practical manner possible how to produce the result. First he would illustrate at his other piano the desired effect—



BENNO MOISEWITSCH

then he would show how the effect might be attained—and then he would show why the student had not been able to acquire the result at first.

"He was disgusted with a pupil who never seemed to care for anything more than technique—that is mere digital facility. To him technique was only a means to an end. Of course there must be a certain amount of technique, but in so far as my experience goes in observing the work of teachers, it would seem to me that a great deal of time is wasted in the redundant study of technique. I say redundant, because if the pianist masters a thing once he should go on to something else, and not everlastingly want to go over and over the same thing. By this I mean that if you have acquired your scales and arpeggios in excellent manner, if you have been through a certain amount of Czerny, Cramer, Hanon, etc., your technique should be in such shape that you could abandon these things and devote all your time to the extension of your repertoire. Some people seem to look upon technical exercises as a kind of musical whiststone upon which they may put a fine edge upon their playing. This seems a waste of time to me. After you have once been through the technical studies, and have mastered them, forget them. If they have not done their work they

never will. Mind, I am not belittling technical exercises, they are absolutely essential at one stage of music study, but to continue them indefinitely is merely musical waste.

Fostering Individuality

"In fostering individuality among his pupils, Leschetizky did not look askance upon the pupil who was inclined to examine new works of the more modern composers. When the art of playing the piano passed by the more epicurean stage of variations à la Herz and Thalberg, there was a reaction which tended to exclude the works of all modern composers from the programs of pianoforte recitals. In Liscipic days, Moschiesche did not permit Liszt's works to be studied, and even in more recent times programs were needlessly conservative. There was certain program routine—Bach, Beethoven, Haydn or Mozart, Schumann and Chopin, and finally as a sop to public taste a Liszt rhapsody. This with a few variations was the general scheme for thousands of recitals. The new tendency is perhaps leaning toward another extreme, and we find programs of novelties which often bore the concertgoer and add little to the laurels of the pianist. In my opinion, however, the discriminating pianist can add greatly to his prestige by the wise use of a few modern numbers of advanced composers. Personally, I have introduced works of Palmgren, Stravinsky and Liszt upon my programs with fine effect. I am particularly partial to some of the compositions of Zoltai, a Hungarian composer of the present day with a brilliant, original mind. I have been playing a Toccata of his this year. It is one of the most difficult pieces in my repertoire and it has been well received.

"Vitality, life, magnetism are wonderful assets for the pianist. Out of the thousands of people who strive for success only a few succeed and among many who fail are men and women who can play very exquisitely indeed. They do not seem to have the psychic force behind them playing which will hold the attention and interest of an audience for the time of a piano recital. That breathless silence which convinces the artist of his success far more than all the applause and encores in the world, is largely a psychic bond between the artist and his auditors. Leschetizky was very conscious of this. Particularly in his latter days he was inclined to favor those who had it. He seemed to demand activity around him at all times. We were to be sleepy or the lethargic pupil! He even liked to have little pupils of ten and twelve who were full of life, and he would go to great trouble to help them with their work.

No Patience with Incompetence

"He had scant patience for incompetence of any kind, and his remarks were absolutely ruthless. To one pupil he once said in a chiding way: 'Well, what is the world do you think you are doing? There you sit just as if you were going to lay an egg. Why don't you do something?' To another he said after a performance of a beautiful work: 'There is nothing in you; if one were just to prick you with a pin there would be no blood; only sour milk.' On another occasion when a boy played the Chopin Military Polonaise in a very clumsy fashion I have a mental picture of him giving the frightened boy around and around his piano.

"At times he would try to curb his none too even temper. I remember once the case of a very nervous pupil. Some people seem to look upon technical exercises as a kind of musical whiststone upon which they may put a fine edge upon their playing. This seems a waste of time to me. After you have once been through the technical studies, and have mastered them, forget them. If they have not done their work they

Some Interesting Facts About Famous Women Musicians

By Thomas B. Empe

The history of the long succession of celebrated musicians has a painful sadness. One and all, they are—"discovered" in childhood, acclaimed as coming wonders, caught and chained to the wheel of unremitting practice and drudgery—stratched upon the rack of routine—cultivated up to the latest point at which they appear in public and achieve the expected success.

Colbran

Mlle. Isabella Angela Colbran, a Spanish singer, who later became the wife of Rossini, is one of the long-forgotten women—a singer who in the high noon of her day—from 1806 to 1815—was known as one of the foremost singers in the whole of Europe. Later, she began to sing with exceedingly little of taste, but that it was all her admirers could do to listen. But later they did, and not only listened and applauded her to the echo, but actually fought duels with any bold critic who found flaws in her art.

She was a favorite of the King of Naples, and the royalists upheld her stoutly—it was an act of faith to their party.

An Englishman attended one of Mlle. Colbran's concerts, one night, and, distraught by the extraordinary discord, asked the man in a neighboring seat, how he liked the singer? "Like her, signor?" the man exclaimed with emphasis and pride, "I am a Royalist!"

Mara

The approval of royalty, however, was not always so comfortably expressed, as Gertrude Elizabeth Mara, one of the greatest singers of the early part of the nineteenth century discovered to her cost. This musician began, in her fourth year, to show the signs of musical genius, by surreptitiously learning to play the violin. Her father was an obscure member of instruments, and it was on these temporary instruments that he taught the child exercises in budding talent. But for this she was not commended—quite the reverse. She was soundly spanked.

Later, through the intervention of musical friends, she was allowed to study the violin, but after achieving sufficient proficiency to enable her at nine years of age to travel on concert tours, and to be patronized by no less a personage than the Queen of England, the ultra-decorated and the decorated, she was told to learn to play the "unfeminine" instrument, and she was persuaded to learn to sing instead.

After the usual ups and downs of professional life, the child married into a lovely and brilliant woman with a voice of wonderful extent and beauty. She traveled to Dresden, where King Frederick of Prussia heard her make her debut in an opera of Haase's. He was so entranced with her singing that he at once engaged her for life, to sing at his court. And here is where the inconvenience of kindly favor came in, for King Frederick tyrannized over the singer to such an extent, that between him and the disolute husband she had annexed, poor Mara led a martyr's life.

On one occasion, when Mara was seriously ill, she sent a message to the King, that she would not be able to appear that evening at the operatic performance. But the King was so determined that she should sing, that he ordered the letter, that she sent to the officer and a guard of soldiers to her bedside and forced the unfortunate songstress to rise, don her costume, and sing the opera through.

Mrs. Coleman

One of the first women to appear upon the English stage was the wife of the chamber musician to King Charles I. No doubt, in the splendid flurry of words over the astounding innovation of the invasion of the stage by an intruding "petticoat" in an age when all the female parts were acted and sung by men, it seemed that the fame of this prodigy would never die. Yet to-day, the bygone lady is listed in the biographical dictionaries as "Mrs. Coleman," and owes her survival in history largely to the fact that the great Pepys mentions her in his famous diary. He writes in October, 1668, "She sang very well, but was not so good as strength, but mighty sweet, though soft."

Teresa Cornelys

Who knows now—in our year of grace 1919—anything about "The Circle of Soho Square"? Yet for twelve brilliant years this Venetian singer held the most fashionable musical entertainments in the whole of England, to which the nobility and even royalty, in the person of the King of England and the King of Denmark, were graciously pleased to come. This woman, whose professional name—for a while at least—was Madame Teresa Cornelys, was rich enough to purchase Carlisle House in London, and had a thrilling social career. The great Bach himself conducted her concerts, and was one of the adjuncts of Madame Cornelys' musical ventures.

And this was the upward curve of madame's soaring rocket. But unfortunately, "what goes up, must come down." There came the dawn of a grey day, when Carlisle House with all its luxurious appointments, furniture and rich draperies, was cried out on the market by the harsh voice of the auctioneer. All was changed—including the name of the social favorite. For the next few years she sought refuge, under the unassuming name of "Mrs. Smith." And the ballroom, where she had held her brilliant musical court, became the quarters of a debating society.

Her only son, who supported her, died when she was quite an old woman; and this turn in fortune was so terrible, that she sold the former "Circle of Soho Square" out to Knightsbridge to sell ass's milk. As to the final scene, history is vague—but Fleet Street records bear the name of "Mrs. Smith" as having served part of a term in its gloomy walls, before her death there—an old, broken, tragic woman of seventy-four!

How many of us know that the first complete ballet d'action ever produced on any stage (introduced at a performance at the Grand Theatre, London, in 1734), was the work of "a" Mlle. Salé. This young singer also made important changes and reforms in theatrical costumes. No doubt she felt highly dated at the "muddy" fashion which was then in vogue. She was the originator of a graceful dramatic dance called "Pygmalion."

Cuzzoni

Who was the soprano whom the irate Handel grabbed by the waist and threatened to throw out of the window unless she sang one of his songs in the opera, *Olto*, to which she had taken a dislike? It was just before the performance, while the audience waited for the curtain to rise. And, strange to say, this very song, which the singer was compelled, by the composer's angry threat, to sing, proved to be the one which made her reputation before the critical London public. And now for her name. Francesca Cuzzoni she was, an Italian, who was said never to have sung out of tune. She became the rage, sang all over Europe with tremendous success, scored brilliantly at the court of St. James, and was at her feet. She was courteous and whimsical, extravagant and overbearing—a famous singer could well afford such eccentricities! And—she sold buttons in her old age, to provide a scanty living for herself, after serving a long sentence in a Holborn gaol for debt. And this is the end of the story in strange contrast to the fact that one of the greatest Dutch painters that ever lived (Hogarth) painted—amongst his other caricatures of famous people—Francesca Cuzzoni, as the singer who was the Earl of Peterborough was presenting a thousand pounds sterling with an air of extreme deference suited to the dignity of one of the foremost singers of Europe.

So much for the singers of the past. As for those of to-day, it is interesting to note that Madame Melba—or, to give her her court title, "Dame Melba"—is the daughter of a Scotch contractor who settled in Australia. The famous singer has been heard and sung in war work. It is said that she has lost every male relative of the younger generation in the world war. Madame Mathilde de Castrone Marchesi, the renowned singing teacher of Paris, was not, as most people think, a French or Italian, but was a native of Austria, and spent six years more of her life in Germany and Austria, than in "la belle Paris."

THE ETUDE

The Correspondence Column

By T. L. Rickaby

After reading musical-magazines for over forty years, it has just occurred to me that I have unconsciously formed the habit of turning first of all to the "Questions and Answers" column.

"Round Tables" or whatever they may be called, not because it has a unique value, and it is a feature that is often overlooked by students who need it most. It is a safe assemblage to make, but few who read the magazines realize how much information of the greatest value may be extracted from these instructive pages, which exist because there are some people who know enough to ask questions of those who know enough to answer them. It is a sort of oblique lesson giving—someone else asks the questions—we get the information. It is a musical wire-tapping, which carries with it a reward instead of a penalty. It would be difficult to estimate the value of this particular phase of our magazine work, by any such exact method as our musical knowledge. Only those who have taken advantage of it can form an adequate idea of its worth.

I have just picked up at random a bold volume of THE ETUDE. It happened to be that of 1899, printed at over a quarter of a century ago, when, valuable as it was, it had not anywhere near reached its present place of usefulness and influence. A mere glance over the question-and-answer columns proved that here was a rich mine of information covering a wide range of subjects, such as harmony, transposition, extra-training, vocal methods, schools of technique, time, rhythm, fingering, ornamentation, sight-reading—all treated lucidly and with authority. There were illuminating thoughts and on music lessons by mail, study abroad, the importance of State Associations of Teachers, on annotated editions of studies and classes, on history, biography, touch, phrasing and interpretation. There was much advice and abundant suggestions regarding the many problems that confronted the teacher.

On the care of the piano, size and specifications of pipe organs and tuning. There were valuable hints on first lessons to children on the use of the metronome, the pedals, and use and abuse of the bow. There were exhaustive lists of technical proficiency. There were exhaustive lists of teaching plans and books for teachers' use; definitions of musical terms and phrases; pronunciation of names of composers and their works. Much was said of the teacher who was to be a guide, a friend, a helper, a suitable and available for all. There were descriptions and explanations of the various musical forms, their origin and development, and a score of other topics of both value and interest, of which lack of space forbids even mention. Some of these answers required but two or three lines, while to others was devoted a column or even more.

All this, remember, is merely a casual and incomplete list of subjects treated in the "Questions and Answers" columns of one single volume. It is safe to say that each succeeding volume since the one mentioned, has contained at least as much, so that a few years' perusal of a musical magazine maintaining this valuable pedagogical feature, may be the foundation of a scientific education in musical matters. Some of the information given was, of course, nothing more than what would be included in any good course of instruction—provided the teachers were adequately equipped. But it cannot be denied that this single volume there was an amazing amount of matters treated that, for lack of time or suitable opportunity, might never receive attention at a lesson. This is the day of the performer. Students are to do things, well with the voice, at the keyboard or with the bow, but many know little or nothing of the thousand-and-one things that belong to real musicianship.

So the days of conservatories, lectures, books and study clubs, much has been done to attain this real musicianship. Even where this advantage exists, the "question and answer" columns may be studied with advantage. But there are remote small towns and districts, where musical teaching is done which is sincere enough, so far as the teacher is concerned, but which falls far short of what it might be. The teachers themselves do not know enough, having had little or no opportunity to learn. To them this source of knowledge would be of great value.

While I am indulging in these thoughts, I think of what I know, it gives me much pleasure to acknowledge my obligation to those inquisitive folk who make the "question and answer" columns a permanent feature of the music magazine.

THE ETUDE

Secrets of the Success of Great Musicians

By EUGENIO DI PIRANI

The previous contributions to this series were: Chopin (February); Verdi (April); Brahms (May); Gounod (June); Liszt (July); Tchaikovsky (August); Beethoven (September); Grieg (October); Rossini (December); Wagner (January); Schumann (February); Schubert (March); and Mendelssohn (April).

Ludwig van Beethoven

ONE should keep in mind that the purpose of this series is not to deliver biographies. In the case of Beethoven, as of all the others, my aim is only to find out the elements which were for the most part responsible for his unparalleled career.

Of course genius like that of Ludwig van Beethoven is a divine gift which cannot be acquired either through study or through favorable circumstances, but one should not forget that even exceptional gifts are not alone sufficient in order to attain the highest goal. They must be cultivated, nourished, assisted in their development like delicate flowers and very often the lack of this helpful support can be the cause of the withering and dying of the tender sprouts before they have reached maturity. How often one meets promising individuals who show astonishing talent for art or for other branches of human pursuit, and one wonders why they never amounted to anything in life. They remained undiscovered, unaided, and perhaps never knew themselves what precious treasures they possessed.

Like other great masters—Bach, Handel, Mozart, Rossini, Liszt—Beethoven (born 1770 in Bonn) was a wonderchild. His father Johann, a tenor singer at the Electoral Chapel in Bonn, was prompted to commercialize little Ludwig's talents. He resolved to make of the boy a "prodigy" and forswore in his precocious efforts a mine of wealth which would do away with any anxiety for exertion on his father's part. Ludwig was kept at the pianoforte morning, noon and night till the child began positively to hate what he had formerly adored. Still, the father was relentless. To the boy, a laby of five years, was turned over to a teacher, and in the teacher who was only too willing to second the father. When the two came from the tavern late in the night, as was often the case, little Ludwig would be dragged from his bed and kept at the pianoforte till daybreak. The little prodigy was a very capable pianist from whom Beethoven declared he had learned more than from anyone else. The ruthless conduct on the part of the father, although inhuman, probably laid the foundation of the technical skill and power over the pianoforte which so greatly distinguished Beethoven in after years. The boy was also forced to learn the violin although he disliked it more than the piano.

A Tribute to a Teacher

When Ludwig was nine years old Pfeiffer left Bonn and the boy was placed under the care of Van der Eeden, the court organist, and after his death, to his successor Neefe, whose pupil he remained for several years. Neefe was one of the best musicians of his time, and thought worthy to be compared with Bach and Haydn. Beethoven wrote later to his old teacher: "I thank you for the advice which you so often gave me whilst striving in my divine art. If I ever become a great man you have a share in it." The first public notice of Beethoven (in Cramer's Magazine) runs as follows: "Louis van Beethoven, a boy of eleven years, shows talent of great promise. He plays the pianoforte with great execution and power, reads very well at sight, and to say all in brief, plays almost the whole of Sebastian Bach's *Wohltemperiertes Klavier* which Herr Neefe has put into his hands. If he continues as he began he will certainly be a second Mozart."

He had barely emerged from childhood when he was installed as assistant organist to Neefe. Thus we may picture the boy Beethoven to ourselves at an age when other children are frolicsome and heedless as already a little man, earnest, grave, reserved, buried in his own thoughts, his hair and his organs. In 1792, when Ludwig was appointed *concertist* in the orchestra of the theater. This, his early initiation, may be attributed to the extreme facility he had already acquired in reading a *prima vista*, the most involved and complicated

scores, even when in manuscript, written by Bach in a manner to drive any ordinary reader to despair!

Altogether we have here a clear case of extraordinary natural gifts aided in their development by the most favorable circumstances.

Also later, when Beethoven went to Vienna, he found helpful friends who made it possible for him to devote himself entirely to composition without having to fight for existence. The princes Lichnowsky, Lobkowitz and Kinsky contributed yearly large sums to that purpose, although Beethoven accepted these generous gifts he did not change in the least his thoroughly democratic independent tendencies.

In Vienna, Beethoven had the immeasurable advantage of coming into contact with Haydn and Mozart. The latter receiving for the first time the young aspirant from Bonn, heard him play, but did not realize that he was in the presence of a young genius until Ludwig extemporized on a theme chosen by himself. Then, amazed, Mozart called to some of his friends assembled in an adjoining room to listen to one who was destined to make a noise in the world sooner or later.

Beethoven went to Haydn for lessons in harmony and counterpoint. The lessons proceeded with regularity and Haydn's new pupil was an earnest student. Ludwig felt that his footsteps were on solid ground and he wrote to a friend at that time: "Here I shall stay. Even if the doctor chooses to put me to rest, I shall not return to Bonn." He was working constantly, sometimes even fiercely, spurred by his awakening ambition. Haydn was blandly content with his young pupil's efforts and was rather inclined to check his ardor than to urge him on.

Beethoven's Appearance

Beethoven was introduced to the highest aristocratic circles of the Austrian metropolis, although his appearance was not very attractive. He was short, broad, somewhat awkward young man with a large head, broad overhanging brow, bright, keen, even piercing eyes, and a shock of dark hair. His dress was careless, his manners brusque and shy, his whole bearing ungainly, even bearish, but his fascinating playing obliterated every other impression.

In this time a great change was taking place in pianoforte playing. Until then, technical execution was greatly developed, with the result that many superficial musicians acquired a certain amount of popularity which was altogether out of proportion to their merit. Improvisations were still popular and Beethoven was compelled to enter such contests with the best known pianists of his time. *Gebäude*, a well-known pianist, was once invited to a competition with Beethoven. "The young man has a devil," he said afterwards. "I never heard such playing. He improvised Fantasia on an air I gave him as I never heard even Mozart improvise." When he played compositions of his own which are in the highest degree wonderful and grand. He brings out of the piano effects the like of which I never heard. He is a little gloomy, dark and subterranean, but he is a real Beethoven."

It is said that Beethoven was endowed with a rare muscular force, possessing an iron will which conquered all obstacles, glowing with a lofty enthusiasm he was enabled to produce entirely and astonishingly new, rich and grand effects. Indeed, he gave the piano a soul and succeeded in winning from it a poetic expression. They say that his performance was not so much playing, as *painting with tones*, all of which state of mind is reflected in his playing. *Means* disappeared before the *meaning* of the music. Beethoven called such merely virtuosic as *Hummel*, *Wolff* and *Kalkbrenner*: "gymnasts," and expressed the opinion that the increasing *mechanism* of pianoforte playing would in the end destroy all *truth of expression* in all as I am yours. The gods must order what is further to be.

Yours faithfully,
LUDWIG.



BEETHOVEN IN THE YOUNG

connections they were above him they were willing to do it. The gift which was his genius was in his hands. It was a feminine" appears constantly in his music and in his life. He formed very romantic attachments, which may not have been always platonic, but they were always pure and lofty. It is certain that he derived from them a wealth of inspiration which for an artist is like the sun to flowers.

Among those with whom he became intimate were the Baroness Erismann, the Countess Erdödy, the Princess Odescalchi and Julia Guicciardi, to whom he dedicated the sonata Fantasia. It will be of interest to hear what he had to say to some of his beloved ones:

To Eleanor von Breuning (1793): "I am anxious to be so fortunate as again to possess an angelic waif and to give her every other impression. Friend, forgive my indiscreet request, which proceeds from my great love for all that comes from you and I may privately admit that a little vanity is connected with it, namely, that I may say I possess something from the best and most admired young lady in Bonn."

And again to the same: "The beautiful neckcloth embroidered by your own hand was the greatest surprise to me; yet welcome as the gift was it awakened within me feelings of sadness. Its effect was to recall former days and to put me to shame by your noble conduct to me. I, indeed, little thought that you still considered me worthy of your remembrance. As a slight requital of your kind souvenir I take the liberty of sending you some Variations and a Rondo."

To Countess Guicciardi: "My angel! my all! my second self! Only a few words written with a pencil (your own). My residence cannot be listed all to-morrow. Why this deep grief when necessity compels—can our love exist without sacrifices and by refraining from desiring all things? Can you after the fact that you are wholly mine, and I wholly yours? You do not sufficiently remember that I must live both for you and for myself. Were we wholly united you would feel this sorrow as little as I should. . . . My heart is overflowing with all I have to say to you. Ah! There are moments when I find it so difficult to say anything. Take courage! Continue to be ever my true and only love. All as I am yours. The gods must order what is further to be."

Yours faithfully,
LUDWIG.

Three World-Famous Prima Donnas

GALLI-CURCI FARRAR GARDEN

Watch for the remarkable introductions by these great singers coming in THE ETUDE

To the same:
 "However dearly you may love me, I love you still more fondly! O, Heaven! So near and yet so far! Is not our love a truly celestial! I must live as the vault of heaven itself! . . . I must, as firm as with you or not at all. Indeed I have resolved to wander far from you till the moment arrives when I can fly into your arms and feel that they are my home and shed forth my soul in union with yours into the realm of spirits. Alas! It must be so! You will take courage for you know my fidelity. Never can another possess my heart—never! Great Heaven! Why must I fly from her I so fondly love? . . . Festivity, today, I long for you, what years for you! For you! my life! my all! Farewell! Oh love you forever! Never doubt the faithful heart of your lover."

Ever thine
 Ever mine
 Does each other's!

Does it not sound like a "Sonata Appassionata"? I shall dwell a little longer on Beethoven's relations with Bettina Brentano, later Countess Armin, as this remarkable woman had indeed a wonderful inspiring influence on the immortal author of *Fidelio*.

Beethoven's Inspiration

It must be explained that Bettina Brentano was as it were the spiritual child of the great poet Goethe. Ludwig Noth relates interesting details of the friendship between the wayward, beautiful young creature (a born hero-worshiper) and the rough, ill-kempt, deaf, pretty features, great unfathomable dark eyes and a wealth of long black hair. She seemed the incarnation, or rather, perhaps, the original, of *Mignon*. Her nature was passionate, wild, generous to excess. Once appeared to be a poor woman, Bettina seized a roll of lanknet and thrust them without a second glance into her hands. Her mental and physical artistic gifts must have been prodigious. Full of poetic fire and fancy, with a wonderful voice, her improvisations usually to have been magnificent. When singing she usually perched herself on a writing table and warbled like a cherub from the clouds. This beautiful young creature made the acquaintance of Beethoven in 1810, at a visit made to Vienna. She grew very fond of him and was lost in admiration of his wonderful playing. As she described, he poured out his soul in a flood of harmony. "In all that regards art," she wrote, "he is commanding—so true. In all the minor circumstances of life, he is so naïf that one can almost do with him as one pleases. But his absentmindedness in all mundane matters is so great; he is taken up unfairly advantage of that he totally lacks money for the bare necessities of existence. Owing to his brothers' and friends' demands he is ill-clothed; still, even in tatters, he is grand, imposing! Very deaf—and he can hardly see. When he has just been composing he is literally deaf and because of the inner world of harmony at work in his brain the external world seems to him all confusion."

Thayer, the great biographer of Beethoven, said that his genius seemed to Bettina Brentano to shine with the brightness of which she had had no previous conception, and the sudden revelation astonished, blinded her, took her aback. Her poetic picture she makes of Beethoven in a letter to Goethe: "The ordinary course of life is a series of ordinary events, the common herd were behind a machine at work. He alone produces from within his soul the uncreated—unforeseen. What is ordinary intercourse with the outside world to him, who alone is so free, so independent, so sacred work and who, after sunset, hardly glances around him who forgets his bodily nourishment and is borne on the stream of inspiration far beyond the shores of flat, everyday life? So that I can only say: I open my eyes I can but sigh, for what I see is against my religion and I cannot but despise a world which cannot see that music is higher than their cut-and-dried wisdom and philosophy. I have no real friend. I must live alone. I know that God is nearer to me than so many others in my art and I commune with Him fearlessly. I have ever acknowledged and understood Him."

The following letter written by Beethoven to Bettina Brentano shows his utter disregard for rank distinctions: "Kings and princes can indeed create professors and privy counsellors and confer titles and decorations but they cannot make great men—spirits. They can show the base turmoil of this world. They can tell their powers fail and this it is that forces them to respect us. When two persons like Goethe and myself meet, these grandees cannot fail to perceive what we are—what we

are. Yesterday on our way home we met the sister of the Imperial family. We saw them coming some way off, when Goethe withdrew his arm from mine in order to stand aside, and say what I would I could not prevail on him to make another step in advance. I pressed down my hat more firmly on my head, and stepped up my great coat and crossed my arms behind my back. I made my way through the thickest part of the crowd. Princes and courtiers formed a lane for me. Archduke Rudolph took off his hat and the Emperor bowed to me first. These great men I saw the prokne me. To my infinite amusement, I saw the emperor, while past Goethe, who stood aside with his hat off bowing profoundly. I afterwards took him sharply to task for this. I gave him no quarter, and upbraided him with all his sins especially towards you, my dear friend, as we had just been speaking of you. He said: 'I could have lived with you as he did, heaven! I should have produced far greater things. A musician is also a poet, he too can feel transported into a brighter world by a pair of fine eyes, where loftier spirits sport with him and impose heavy tasks on him. What thoughts rushed into my mind when I saw you in the "observatory" during a refreshing May shower, so fertilizing to me also! The most beautiful themes stole from your eyes to my heart. If God vouchsafes to grant me a few more years of life, I must then see you once more, my dear friend, and I shall save you in the first part of my always listen, demands this. Spirits may love one another and I shall ever two years. Your approval is dearer to me than all else in the world. . . ."

This letter depicts in its first part the indomitable rebellion of Beethoven for liberty. It is easy in our time to show indifference for royalty but in the epoch of servility, of slavish submission in which Beethoven lived, it reveals an heroic nature which commands admiration. The second part reveals that even though he thought that the most beautiful themes very often owe their origin to a pair of lovely eyes. The seeming departure from his principles suggested by the dedication of his *Sinfonia Eroica* to the Emperor of the French needs explanation.

Sinfonia Eroica

When General Bernadotte, the French ambassador, arrived in Vienna in 1798 Beethoven made his acquaintance. Bernadotte had enlisted at sixteen in a French military band and served for six years in a cavalry regiment. After the revolution began (1793) he was at Marseilles and later he distinguished himself in the Austrian-Prussian war and was appointed General. He fought with Bonaparte in Italy, doing prodigies of valor. After he was dispatched to Vienna he saw much of Beethoven. The appearance of Bernadotte seemed to have been more that of a modest and courteous young knight than of a warrior. Attached to his retinue was Rudolph Brentano, the literary critic, then a young man of 32. There were music meetings at the ambassador's quarters. Beethoven and Kreutzer played (to Kreutzer Beethoven dedicated later his famous Sonata Op. 47). Bernadotte was a born radical, Bernadotte was an enthusiastic republican and believed in the savior of France, General Bonaparte, who was accordingly the worshipped hero of the French embassy. Once the conversation grew warm on the subject of the French Revolution, Bernadotte suggested to Beethoven to write some great work and dedicate it to their hero. This was the first beginning of the *Sinfonia Eroica*. It was not completed until 1809. A fair copy of the work was prepared for Bernadotte: "To the First Consul of the French Republic." It was about to be forwarded through the embassy, when news arrived in Vienna that Napoleon had assumed the title of Emperor of the French. To Bernadotte suggested to him that he was not to be forced by subsequent events to believe that this which he heard was true, a storm of anger ensued, he tore off and destroyed the title page with his dedication, and flung the work upon the floor with execration upon the title "tyrant." It was considerable time before he allowed the symphony to be given to the world with this title of *Sinfonia Eroica* and the motto: *per festeggiare il ricorrenza di un grand Uomo*.

The following letter which depicts the master of the sense of hearing let us listen to Beethoven's own words in a letter to his brothers Carl and Johann written 1802 when he was 32 years old:

"I have thought of nothing but to hostile, morose and misanthropic. How unjust you are to me! You know the secret cause of what appears thus to you! My heart and mind were even from childhood prone to the most tender feelings of affection and I was always

disposed to accomplish something great. But you must remember that six years ago I was attacked by an incurable malady, aggravated by unskillful physicians, increased from year to year by hope of relief and I lengthened for the conviction of a lasting affliction the cure of which may be delayed for years and perhaps cured only after protracted and excruciating treatment."

"Born with a passionate and sensitive temperament, I was keenly susceptible to the pleasures of temperance, I obliged early in life to isolate myself and to exist in solitude. If at any time resolved to surmount all this, I was cruelly wakened by the experience of the earth oh! how cruelly was I again repelled! And yet I sadder than ever, my mind was defective hearing! And yet I found it impossible to say to others: 'Speak louder, I cannot hear!' Alas! How could I proclaim the deficiency of a sense which ought to have been more perfect with me than with other men, a sense which I once possessed in the highest perfection of youth. I cannot do this! Forgive me therefore, when you see me withdraw from you with whom I would so gladly mingle. My misfortune is doubly severe in causing me to be misunderstood. No longer can I enjoy recreation in the mutual exchange of society only when compelled to do so, isolated, I enter society only when compelled to do so. I must feel like an exile. In composing I am assailed by the most painful apprehensions—the dread of being exposed to the risk of my condition being observed. . . . Such things brought me to the verge of desperation and well nigh caused me to put an end to my life. As yet alone deterred me. How could I possibly put the world before bringing forth all that I felt was my vocation to produce? And thus I spared this miserable life. It is decreed that I must now choose *Patientia* for my guide. I hope the resolve will not fail me, I shall fasten to the thread of my life. Perhaps I may get better, perhaps not. I am prepared for either. Constrained to become a philosopher in my twenty-eighth year!" . . . (Beethoven was 32 years old when he wrote this letter, referring to the inception of his in-firmity.)

I shall not try to analyze Beethoven's compositions. They have become treasured property of the whole world. Everybody who is interested in music has enjoyed and enjoys them. When composing, Beethoven made a great deal of sketches for a composition, he endeavored to reproduce in music. He was a slow, conscientious worker, continually polishing and improving his work up to the moment that it reached the engraver's hand. The character of his compositions is responded, and glorious gifts. His contemporaries relate that his morality could be described as childhood and innocence hand in hand. He had a profound hatred for all that was base or unclean. Truth was the fundamental part of his disposition. He never allowed himself to make concessions either to the multitude and its frivolity or to please the vanity of its executives. He was proud but not vain. He had the consciousness of his intellectual and artistic power—he rejoiced to see it recognized, but he despised shallow popular applause.

In 1827 alarming symptoms of dropsy made their appearance; a violent cold added to his dangerous condition and after an operation for dropsy his forces gradually decreased and he died the 26th of March, 1827.

Elements of Success

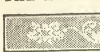
Resuming, the following elements of success should be pointed out:

1. The forceful musical training he received in his early youth at the hands of eminent teachers. The pillars of his education were the French and Italian, a prodigy contributed in laying an excellent foundation to his artistic development.
2. The immeasurable advantage he had in coming into contact with elevated souls. He was fortunate to have as a teacher, the second of his kind, the great Haydn, Mozart and Beethoven, what a glorious trinity! What an invincible triple alliance! What his physical, divine sparks were necessarily generated from this powerful trio of geniuses!
3. The great care he took in constantly polishing and improving his works as proved by the numerous corrections in his manuscripts, and the many almost duplicate copies of them found after his death.
4. The intense and exalting influence of noble and beautiful women.
5. The loftiness of his character which made even mercenary motives bow before him. He never allowed money to influence him.

IN KINGS OF UNTO SUFFERINGS ONE OF THE GREATEST MEN AND ARTISTS.

THE ETUDE

THE ETUDE



The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and no technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Lagging in Interest

"Can you suggest a way of keeping a large class of pupils interested in their work? While they are enthusiastic at the beginning and work faithfully for a few weeks, their ardor soon lessens, and they fall into the old, listless rut again."—C. O. H.

1. Give them their individual interest and encouragement. 2. Seem very enthusiastic yourself, and make them think they enjoy hearing the music they play. 3. Make them feel you are glad when the lesson hour comes, and that you are specially glad to see each pupil in turn. 4. Do not call attention to any inequality in the work of various pupils. 5. Rather cultivate a spirit of comradeship among the students in their work. Do not give them too many exercises or duties. Do not overdo, in other words, what they hate. 7. Do not make them learn long sonatas. One movement at a time, interspersing a very pretty piece of sharp contrast. If any given movement of a sonata is very uninteresting, do not make them learn it just because it is in the composition. They will not keep happy in their work if given much that makes them unhappy. 8. If possible, give occasional recitals, perhaps in your school, or house, at regular intervals, and let them feel these appearances are incentives to work toward. 9. It is also a good plan to have little home parties for them. For these some of the musical games that the publisher will send you can be used and interest them greatly. In these days of high cost of living a glass of lemonade and a sweet water or cake is all that will make a party a success. 10. Have your recitals and recital events are more easily managed by those who live in one of the smaller cities or towns than by those who are residents of the very large cities, where parents have to send their children miles to the recital. However, you can get a feeling of genuine community interest among your pupils, and it will have a good time when they get all together, it will help much to arouse an interest. 10. If you play yourself, give them little recitals in which you explain the music. A good game in this is to teach the pupils how to read the measures as you play, and give little prizes of cards to the ones who succeed in getting nearest to the number of measures. This will teach them to pay close attention. Use your ingenuity to think of other things by which to interest them.

Both

"Which system is considered better in giving the finger stroke—to raise the finger above the key before striking, or to let it remain on the key and give the pressure touch?"—V. A.

Did it occur to you that letting the finger rest on the key, and then pressing, would not be a stroke? It resolves itself into two touches, and which is correct? The finger stroke is first practiced by raising the finger and then giving a decided downward throw. When the motion is acquired and the finger is raised to the same height as the tops of the black keys, and the stroke may be made from this point. In rapid passages the fingers are constantly in readiness for action when they hold the chord or stroke that is impossible for the fingers to rise above the horizontal of the back of the hand. When held in the foregoing position they are provided with ample distance for the downward stroke. For rapid pianissimo scale passages the fingers should be held nearer the keys. The pressure touch with the fingers resting on the keys also has its place, as I have frequently remarked. In modern piano-playing almost every possible controlled condition of the fingers and hands is made use of. The old-fashioned idea of just one "finger" touch and one "wrist" touch, is obsolete.

Three Questions

"1. Would you consider that a pupil of fourteen has made considerable progress after nine months of study, who plays such things as *Heiter In a G-sharp Key*, *Country Trot* and *Geibel's E-flat Major Moments*?"

2. Do you consider a course of studies in the early grades, consisting of *Heiter with the Cherry-Lieblich Studies*, superior to teaching the child to read music, but little can be done in contrary motion? I do not find them in any of the scale guides which I have.—E. A.

1. I should consider that such a pupil had made excellent progress, rather more than the average if he plays third grade pieces well in that length of time, with only one lesson a week. Be very watchful that you do not force your pupil to do too rapidly. Let the foundation be thorough and correctly laid. 2. Heller is superior to Concone because the music of the former has a high ideal which is well carried out. He may be said to have done for young players what Chopin did for virtuosos students. They come under the head of what is termed the artistic étude. Many of them are poetic and more interesting to play than many pieces that young players perform, though often rejected by young students because of the technical nature. It takes a long time for many pupils to learn that étude is not synonymous with exercise. Meanwhile Concone's études are just average music, and for this very reason will be accepted gratefully by some pupils who are totally unable to appreciate music of a higher class. You must use your judgment in cases of this sort. Kohler was one of the ablest educators of his time, and when his studies were first published they were hailed by many as superior to Cerny because more musical. There are many fine teachers who regard them very highly. You cannot go astray in using them if correctly taught. The merit of the Cerny-Lieblich collection is that Liebling has selected the most beautiful and most suitable of vast number and collected them together. This is getting to be more and more of a selecting age along all lines, because the mass of good material is increasing so rapidly. If a teacher has a very large class he sometimes will cause music from more than one étude composer, as he thereby rests his brain from hearing the incessant repetition.

3. Most certainly the scales should be practiced in contrary motion. Having learned the fingering it is not necessary that they should be written out, although you will find them in many of the manuals.

Three and Four

"I have a pupil who has completed Grade III of the Standard Course, Cerny, No. 109, etc., and is very good in scale and arpeggio work. What would you suggest to him with Study 1, Cerny, No. 109? Also one just beginning (Grade III), and minor scales?"—P. A.

During the fourth grade you should select the best and most useful out of Heller's Op. 46 and 45, as well as some of the best technical material of any artist, and lead to the modern artistic étude. Also if she is fond of the classics, an introduction to Bach may be obtained by way of *Little Preludes*, or some of them. The first book of Janáček's Op. 32 will also interest this pupil. Fessler's *Artistic Studies* will also introduce her to an important department of piano playing. There are many of Mendelssohn's *Songs Without Words* that can be taken up in this grade, and also the *Standard* by Fessler. The latter is a very excellent recreation work that will be profitable as well. Scale and arpeggio work must be kept up constantly.

For Grade III, the second book of Cerny-Lieblich *Studies* would be excellent. Heller's Op. 47 should be used for the same reason as stated in first paragraph. Whether or not she shall take up the *First Study of Bach* will depend on the grade of her intelligence and appreciation.

Thirty-five Years Young

"If you were a young woman of thirty-five years, and had been taking lessons two and one-half years, and had during that time worked up a good reading ability, developed flexible fingers, had a good memory, and natural aptness for time and rhythm, would you feel that (in spite of the fact that your opportunity for beginning music came late in life, and the words say that after twenty-five but little can be done in music) you had started too late to become a full musician, playing every one of the beautiful classics? When I started to study I was in hopes that I could learn to play enough to amuse myself, but as I continue to try to learn to play all the difficult compositions, and I am afraid to think about it on account of my age, do not wish to waste any money in attempting the impossible. Please give me your opinion. If I am not too late I will find a good teacher and set down to work."—M. T.

You omitted just one most important thing in your letter in making it possible to give a complete diagnosis and appraisal of your case. How far had you advanced in your two and one-half years of study? Your list of what you have gained shows that you accomplished a great deal more than one usually expects at thirty-five. But you say nothing as to the difficulty of the music you can play. Your enthusiasm, however, would lead one to think that you had finished far more than you had expected. If this is the case, you really do not need any advice as to continuing. Your satisfaction with your work speaks for itself. The average student has little more than this to go on.

The statement of little more than this after the age of twenty-five represents the average experience. Every little while someone comes along and completely disproves the statement by extraordinary progress after that age. This, however, does not offset the discouraging experience of the vast majority of those who begin after years of maturity, to say nothing of the fixedness of the mind, which all constitutes a physical difficulty hard to overcome, and in many cases impossible. One of this, however, applies to the individual exception, and it is the individual exception that we are always looking for, whether young or old. Every teacher hopes to find it in every new pupil that happens in his class. He knows that it is a good deal of a good deal of the individual exception. Your enthusiasm seems buoyant and hopeful—a good example to place before others—and your attainment indicates that you have made a good start to lead you on to a fair degree of ability as a player. I certainly should not recommend you to give up, after having progressed so satisfactorily as to place your playing mechanism in a reasonably good condition for continuance. Find a good teacher and get down to "brass tacks," a homely expression, but one that seems to fit your state of mind. With a bright intelligence you may surprise even your own friends as well as yourself. There are many, many people throughout the country who are in the same frame of mind as yourself, hesitating as to just what step to take. It will encourage them to know that you are going to make the effort with all the application, energy and enthusiasm you can command. Let me suggest that after one year you again begin the Round Table readers' department, the result of your experiment. We give our counsel or encouragement in so many instances, and would be so engrossed by the results, but in comparatively few do we hear after success. The results of the Round Table are in this condition you mention is due to a genuine lack of ability. If the pupil is totally devoid of natural aptitude for music your problem will be very more difficult. Still, even if the musical seed is very small, you will be able to do something, and I have known many pupils who were in the beginning seemingly hopeless, who gradually were able to develop a considerable taste for music. With such pupils the program outlined in the foregoing will need to be still more carefully and slowly carried out.

Modern Piano Pedagogy

By Sidney Silber

(MR. SILBER is head of the Piano Department, University School of Music, Lincoln, Nebraska. He was born at Wampum, Wisconsin. He studied at the Universities of Berlin and Vienna. His piano teachers have been Jedlicka, Barth, and Leschetizky. He was with Leschetizky for three years.)

The last thirty years have brought to light a larger array of proven principles (not rules) in teaching music than all preceding time put together. This is especially true of pianoforte instruction. Modern music teachers of the highest attainments have studied philosophy, aesthetics, anatomy, physiology, and even biology in their search for means by which to increase results, at the same time eliminate undue waste of energy. While musical pedagogy might well be said to be still in its infancy, it can nevertheless show substantial discoveries; enough, to say the least, to combat successfully the popular belief in a "method" as a guarantee for the attainment of results. Every teacher should know that the flexible wrist; the limp elbow; the loose shoulder; positive, negative and finger staccato; the arm in its multi-fold agencies; finger strokes; pressure touch; after-pedaling; the entire field of technique; and a multitude of other matters of a more or less physiological nature are of but recent discovery.

In the field of beautiful tone production, too, as far as it relates to teaching, profound discoveries have been made. We have come to know how to handle the tone of the piano in a most perfect manner. Artistic illusions are nowadays so effectively mastered as to make it possible for the piano to outdo all other single instruments.

Mastery of the Piano

The piano is doubtless the easiest musical instrument to learn, and, alas! the most difficult to master. There is hardly a faculty in man which is not required in mastering this obstinate and cold instrument. It requires a finer and more complete co-ordination of all faculties than any other instrument. Rubinstein aptly said: "Piano playing is prone to be affected by mannerisms, and when these two precepts have been luckily avoided, it is apt to become dry." The truth lies between these three mischiefs.

According to Kobbe, "The true aim of piano technique is the production of a tone of beautiful quality and singing character under all conditions of force and speed. Therefore, beauty in piano playing is the result of high intellectual conception warmed by emotional force and made known through the medium of ample technique." How much of all this can be taught? The writer ventures to say that nine-tenths of it can be, and is, taught to-day by our best pedagogues. They are fairly numerous. Touch and technique no longer hold any secrets. The scores of distinguished and great pianists of the present generation, most of whom teach during a part of the year, assure us of this fact.

While the instructor cannot create talent or genius, he may develop them to-day as never before. Unfortunately, however, we still have with us large numbers of conscientious teachers, who, in all good faith, are holding to and teaching ideas which were the vogue twenty-five years ago. One example among many others is sufficient. Serious observers and thinkers have long ago decided that the seat of activity in playing octaves resides in the shoulders. In spite of this, many teachers persist in teaching the wrist strokes only. Why not emulate the example of such masters as Hofmann, Rosenthal, Carreno and Lhevinne? These did not in truth practice octaves; they "played" them.

One of the saddest defects of much piano teaching, which strangely enough is still well thought of, is the tendency to treat all students alike and make them go through a prescribed technical course of mechanical exercises, most of which are of little value. While such a procedure may possibly bring results with a certain limited number of students, it cannot satisfy all types. Comparatively speaking, a deplorably small number of piano teachers of to-day recognize the importance of making different psychological appeals to individual students of varying disposition and character.

Leschetizky was undoubtedly (all things considered) the greatest piano teacher of all times, up to his death. His so-called "method" consisted in the fact that he had no one method, but he did have "methods." He would speak in a soft tone of voice to one type of students; to another he would speak loudly, sometimes even abusively; to others he would make strong appeals to the imagination, while with others his remarks

continue to use ideas and principles which are no longer practical, and which, as experience proves, can never yield satisfactory results.

Five Important Principles

1. Teachers should apply different methods of appeal and instruction to different students.
2. There is no one method, there are many methods. Be versatile.
3. No teacher can justify himself, nor will the public perceive necessity of making different psychological appeals to individual students of varying disposition and character.
4. Teachers should recognize the fact that the teaching of music is as much a means of character development as the teaching of other subjects.
5. Develop at least one principle for yourself out of the above paragraph entitled "Illustration."

Auto-Suggestion

By Otto Fischer

THE story is told of a man whose friends played a practical joke upon him in that each one meeting him on a certain day commented on how bad he looked, how ill he appeared, etc. Though in perfect health, the man took sick that night and died soon after. Now, why did his three cruel friends conspire to make someone who was really sick into a well man by reversing their suggestions? Do you realize that you can make yourself musically well—that is, overcome any fault, weakness or difficulty by constantly suggesting to yourself the ideal you wish to attain?

For instance, if you have difficulty in concentrating, call to yourself every few moments, "Concentrate!" and note how your brain obediently sits up and takes notice. If your touch is hard, say to yourself, "Beautiful tones," or "Soft, velvety tones"; if it is weak and flabby, say "Round and noble tones," or "Strong and firm tones." Nervousness incident to public appearance may be counteracted in like manner. In our youth we are taught not to contradict, but it is wise to flatly contradict such thoughts as "I know I am going to break down," "I hope none of my friends will come," or "I can never remember that passage." From the moment that you begin to feel the least uncertainty—be it a week or a month before your appearance in public—forcefully contradict such thoughts and say instead, "I will play well," "I never forget and never will forget." Everyone in the audience loves this music and wants me to do it well," "God is with me and is helping me always." Does it help? Of course it helps if you are honest with yourself.

Do not only think these wonderful, life-giving thoughts—say them out loud to yourself. Most of our thinking is too hazy, but the spoken word (you may remember it by studying Leschetizky's own edition, which not only gave most complete fingerings, phrasings, dynamics and the like, but also all pedal indications. At the first lesson he showed me an entirely different set of fingerings, phrasings, dynamics and pedals. As the second he gave me yet another set. Each version was most excellent and thoroughly convincing from an artistic as well as musical standpoint. This incident, to my mind, proves Leschetizky's phenomenal teaching gift and his ability to bring to the student's consciousness the possibility of many good and satisfying versions of one and the same composition.

Can this gift be acquired? The answer is both simple and difficult. Leschetizky's genius cannot be acquired, but there is so much that can be acquired that there is no reason why modern piano teachers of serious intent should close their minds to this fact and

About Pedals

The pedals effect in the olden times were not operated from the foot, but by means of knobs like organ stops. These brass knobs were located to the left of the player over the keyboard. The "loud" and "soft" pedals, as we know them now, were invented in 1783 by John Broadwood.

This was succeeded by a contrivance operated by the knees called the *Genouillère*. By moving up the knee two levers placed below the keyboard could be operated so that the dampers were removed from the wires.

In his earlier works Beethoven did not employ the word *Ped.*, as the invention was at that time probably too new to warrant its general use and adoption.

THE ETUDE

THE ETUDE

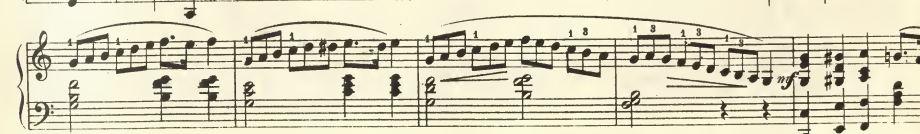
DANCING ZEPHYRS

A fanciful movement in ballet style. Graceful and rippling Grade 3

Intro. Allegretto



Allegro Commodo M.M. J=96



HOMEWARD BOUND MARCH

BERT R. ANTHONY, Op. 165

In the style of a military band. Grade 2½.
Tempo di Marcia M.M. ♩ = 120

D. C. Trio

THE KING'S IN TOWN!

Come quick, Johnny, the bells are ringing!
Come quick, Johnny, the king's in town!
I can hear people cheer, and the band playing.

Flags are out, hear the shout, we'll be last down.
Come quick, Johnny, the bells are ringing!
Come quick, Johnny, the king's in town!

MARY GAIL CLARK

Two little sixteen measure pieces, easy to play, but good music nevertheless. Grade 1.

Gaily M.M. ♩ = 96

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A CHILD'S LAMENT

MARY GAIL CLARK

Sadly M.M. ♩ = 72

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HENRY VIII

OLD ENGLISH DANCE

WILLEM VANDERVELL

With the real flavor of the old-fashioned dance, stately yet full of vigor. Grade 3.

Tempo di Gavotte M.M. ♩ = 108

Grazioso

p

Risoluto

Fine

mf

Grazioso

ff

mf

p

TRIO

p

1

2

(D.C.)

Fine of Trio

p

sempre marcato

ff

*D.C. Trio **

* From here go back to Trio and play to Fine of Trio, then go back to the beginning and play to Fine.

THE GARDEN SWING

WALTZ

GEORGE S. SCHULER

A good teaching waltz suitable also for dancing. Grade 3.

Tempo di Valse M.M. ♩ = 144

mp

mf

mp

rit.

mf

f

rit.

Fine

f

mf

f

rit.

p rit.

rit.

D.C.

OVERTURE JUVENILE

A miniature overture, written in the sonata form, with 1st and 2nd themes, middle section, and recapitulation. Grade 8.
E.F. CHRISTIANI
Allegro vivo M.M. = 126

SECONDO

OVERTURE JUVENILE

PRIMO

E.F. CHRISTIANI

Allegro vivo M.M. = 126

FOR HOME AND COUNTRY

A stirring march, in military style, two steps to the measure. Play in the orchestral manner. Grade 3.
SECONDO

H. ENGELMANN

Tempo di Marcia M.M. $\text{♩} = 126$

f marcato

mf

1 2

TRIO

sostenuto

1 2

fine marcato p pp marcato p pp

mf (Drums) poco a poco cresc.

ff ff

D.C. Trio

FOR HOME AND COUNTRY

H. ENGELMANN

Tempo di Marcia M.M. $\text{♩} = 126$

PRIMO

f marcato

mf

p

TRIO

mf

fine marcato p pp marcato p pp

cresc.

ff ff

D.C. Trio

SONG OF MAY

CHANSON DU MAI

FRANCESCO B. de LEONE, Op. 31, No. 3

A cleverly constructed number bearing a seasonable title. The "cross fire" of rhythms, giving the effect of double time in the right hand against triple time is very fascinating. Grade 5.

Allegretto non troppo

parmentoso La Melodia marcato
a tempo mf
Allarg. ma
f
dimin.
rit.
p e dolci.
rit.
ma dolce.
dim.
Con Amore
rit.
pp
Fine
dim.
p
rit.
Tempo
p e dolci.
dim.
f ma dolce.
dim.
lungando

Sostenuto - La Melodia Marcato

e rit.
pp e rit. molto
languido e dolce.
dolce.
cresc.
f
stentato
rit.
a tempo dolce.
cresc.
f
molto rit.
stentato
rit. molto
pp
D.C.

PURPLE ASTERS

PAUL LAWSON

Useful as a first study in grace notes. Grade 2.

Andante M.M. = 120

mf
mf
mf
p
Fine
D.C.

Period models of rare design



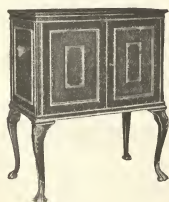
The Beaux Arts



The Lombardi



The Oxford



The Gotham

The Brunswick Method of Reproduction

Etude readers can judge tonal values

*You who are versed in music want the best in a phonograph.
We ask you, then, to hear The Brunswick first, then
make comparisons. We seek your decision.*

WE find that among the most critical music lovers there is a decided preference for the Brunswick Phonograph, bringing, as it does, an entirely new and improved Method of Reproduction.

This is indeed gratifying, for it means additional and more authoritative endorsement. The public has already shown a marked preference for The Brunswick. This instrument is now one of the foremost sellers; its popularity is nation-wide.

The Brunswick Method of Reproduction includes two advanced ideas.

One is the Ultona, our all-record player. Brunswick was the leader in the all-record feature; we began with the sensational announcement: "The Brunswick plays all Records." At that time no fine phonograph was so equipped.

It is true that many claim to play all records now, but it means attachments and makeshifts.

Exclusively Brunswick

The Brunswick is the only phonograph with the Ultona. We own the patent.

This reproducer, at a slight turn, presents the correct diaphragm, the proper needle and the exact weight for each make of record. In other words, each make of record is played precisely as intended.



*Brunswick Records
can be played on any
phonograph with steel
or fibre needle*

This accounts for the technical betterments in reproduction.

There is another factor of equal importance. That is tone amplification. The Brunswick fostered the idea of an all-wood sound chamber.

The old idea was to have a cast metal throat connecting the reproducing arm and the amplifier. That is still in practice in many instruments.

But not in The Brunswick. We have an all-wood, carefully molded amplifier, conforming to acoustic laws.

These two basic improvements have brought such universal acclaim for the Brunswick Method of Reproduction.

Before you buy

You will appreciate the superiority of Brunswick tone the minute you hear this super-instrument.

You will find new qualities. And you will find old harshness gone.

Here, you will agree, is the instrument for music-lovers. You will not be satisfied with a lesser.

Go to a Brunswick dealer now. Ask him to play this better instrument. Ask for your favorite records. Judge this instrument as you would any other musical instrument. It will stand the test.

Cabinet models in seven sizes



Style 135



Style 122



Style 120



Style 117

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Canadian Distributors:
Musical Merchandise Sales Co., 819 Yonge St., Toronto

^b Instead of being actually "rolled," this and all the lowest bass notes in the following 13 measures should be played as pedalled grace notes, slightly before the time-beat.

NOCTURNE

from the music to MIDSUMMER NIGHT'S DREAM
F. MENDELSSOHN

Mendelssohn's music to A Midsummer Night's Dream, written in his eighteenth year, still remains the exemplar for all fairy music. The lovely nocturne, as arranged by Moszkowski, makes a beautiful piano number, retaining all the charm of the original. Grade 5.

Andante tranquillo M.M. = 72

Arr. by M. MOSZKOWSKI

p dolce

legato

dim.

mf

p

pp

cresc. ed agitato

mf

cresc.

pp

quasi movimento

poco cresc.

dim.

sempre legato

poco cresc.

rit.

sempre dim.

GRAZIELLA

POLKA

HORACE CLARK

Introducing a variety of light and showy finger-work. A valuable practice piece. Grade 3½

Tempo di Polka M.M. $\text{♩} = 108$

Tempo di Polka M.M. ♩ = 108

Introducing a variety of

brill. cresc. rall. *al tempo* *mp* *Ped. simile*

piano e grazioso

rit. *Fine* *al tempo*

Ped. simile

Allegro

grazioso

rit. *al tempo*

leg.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 1. The score is in 2/4 time, key of E-flat major, and consists of 16 measures. It features a piano introduction with a "cresc." marking, followed by a "ff" (fortissimo) section, a "mp" (mezzo-piano) section, and a "ff" section. The tempo changes to "Tempo I" and the dynamics to "p" (piano) with "dim. e rit." (diminuendo and ritardando) markings. The score concludes with a "poco rit. e dim." (poco ritardando and diminuendo) marking and a "D.S." (Da Segno) instruction.

LITTLE HUNGARIAN

MARCH

WALTER ROLFE

Full of go, introducing the theme of a favorite concert number. Grade $2\frac{1}{2}$
Allegretto con grazioso M.M. $\text{♩} = 108$

Allegretto con grazioso M.M.♩=108

Full of go, introducing the theme of a favorite concert number, Grade 2's.

Allegretto con grazioso M.M. = 108

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto con grazioso' with a metronome marking of M.M. = 108. The piece is in 3/4 time. The first system shows the piano part with a mezzo-forte (mf) dynamic and the bass part with a forte (f) dynamic. The second system continues with the piano part marked mf and the bass part marked f. The third system shows the piano part marked mezzo-piano (mp) and the bass part marked mp. The fourth system shows the piano part marked mf and the bass part marked f. The piece concludes with a 'Fine' marking and a repeat sign.

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NADJI DANSE ARABE

CHAS. J. WILSON, Op. 861

A fantastic and very enjoyable characteristic piece in the oriental manner. Grade 3¹
Allegretto moderato M.M. = 108

mp

p

piu accel. mp

Last time only

Fine

rit.

pp

rit.

a tempo

mp

cresc.

mp

D.C.

TRÄUMEREI

FOR THE LEFT HAND ALONE

R. SCHUMANN

Arranged by Frederic L. Hatch

An interesting novelty, one of the most famous piano pieces brought within the reach of the left hand alone. There is an increasing demand for such arrangements. Grade 5

Poco lento

p

rit.

a tempo

rit.

a tempo

rit.

a tempo

dim. rit.

f rit.

LITTLE SANDMAN

RHENISH FOLKSONG

Transcribed for Violin and Piano
by ARTHUR HARTMANN

This melody has become so identified with Brahms' vocal arrangement that it's frequently attributed to Brahms himself. Such however is not the case. It is one of the lovely old folk songs.

Softly, gently, yet with motion

VIOLIN
with Melody

PIANO

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THANKSGIVING

A dignified and sonorous semi-sacred song for low voice.

JESSIE L. PEASE

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THE ETUDE

Grate-ful for laughter and grate-ful for pain

Lord, I am glad for the young A-prils won-der, Glad for the full-ness of the long sum-mer joys; And

now when the spring and my heart are a-sun-der Lord, I give thanks for the dark Autumn days Sun, bloom and blossoms O,

Lord, I re-mem-ber the dream of the Spring and its joy I re-call but now, in the si-lence and

pain of No-ven-ber Lord, I give thanks to Thee Lord, I give thanks to Thee giv-er of all.

all Lord, I give thanks to Thee giv-er of all.

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THE REVELATION

The Poem and Music by
JOHN PRINDLE SCOTT

An intense love song, with a big climax, a fine concert number.

Andante espressivo

Sweet-heart I thought thy lips were touched with dew, Where I might
cool my fever'd heart's unrest, And find in thy sweet love a -
new, A sol-ace for the pain with-in my breast; But when at
last, I held thee close and fast, O thou, the dear-est heart's de-sire, And kiss'd thy
lips, I found, sweet-heart, that they were tipped with flam-ing fire!

mf *cresc.* *rit. e dim.* *p a tempo* *allargando* *ff* *ten.* *acc.* *ff* *sempre colla voce* *rit.* *pp* *leggiere*

Also Published for Low Voice.

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SING AGAIN THAT SONG TO ME

BALLAD

R. M. STULTS

A charming modern ballad, quoting, in its refrain, a favorite old theme.

Andante non troppo

1. Oft as I sit by the fire - light's glow,
2. Sing once a - gain that old song to me,

Dream-ing of joys once mine, Mem - o - ry pic-tures a scene long a - go, Un-dim'd by the haze of
Hap - pier days it brings, Mem - o - ry sweet of a face fair to see A - round it so fond - ly

time: I hear a voice in ac - cents sweet, En - trance the list-ning throng, And o'er and o'er the
clings. A - gain I hear in ac - cents clear, Through sad years borne a - long, That mel - o - dy!

words re-peat, She sang "Love's old sweet song," Sing a - gain that song to me, Sing it o'er and
love square Love's dear - est, sweet - est song.

o'er, Once a - gain her face see As in days of yore; Let me hear that mel - o - dy,
Love's Old Sweet Song

While the "lights are low," For it brings a - gain to me, A gold-en "long a - go!" A gold-en "long a - go!"

mf *acc. e cresc.* *mf* *acc. e cresc.* *p rit. e dim.* *Moderato* *f* *mf* *marcato* *mp* *f* *mf* *pp* *D.C.*

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THE SHEPHERD AND THE MOCKING-BIRD

IDYL

W. BERWALD

Registration { Sw. soft string or soft 8'
Gt. D. Flute if enclosed
Ch. Clarinet or orchestral oboe with soft 4' flute tremolo
Ped. soft pedal stop gedekt 16' or Bourdon

A delightful characteristic number and a real novelty. The registration is Mr. Courboin's own, as used in his recitals.

Moderato M.M. = 69

MANUAL

PEDAL

Your Mental Musical Temperature

By W. S. Cottingham

LESCHETIZKY used to say, "Americans are always in a hurry—but they are seekers—des chercheurs. They are hard workers—too much so perhaps. I hate being told 'I worked eight hours today' when half that time would have sufficed. Nor do I care to have much ground covered. I prefer two pages played with finish, to the longest piece indifferently learned."

The great master's comment should not be taken lightly by American students. We are all hard workers, but we expect to accomplish a lot by drudgery. Drudgery cannot be escaped, but at the same time there is something more important than drudgery and that is the

intense white heat of achievement. Five minutes with the right intellectual temperature is better than four hours of lukewarm practice.

The writer has a garden, and it is interesting to note in the spring that certain plants simply do not move until the temperature is right. Lettuce and radishes may be planted in the very finest soil but the seeds do not begin to show themselves until the thermometer goes over forty. Piano students may practice for hours and hours and accomplish absolutely nothing unless they have the ability to raise their mental thermometer to above that point where real work commences to be effective.

Raise the Standard

By Nanette van Alstyn

THE day is gone and past when a musician was considered as something midway between a criminal and an idiot. Those who specialize in the making of sweet sounds, are no longer obliged to advertise that they have a gracious "patron" of wealth or title, to succeed.

The worst nowadays—from a purely material point of view—is the widespread belief that musicians are "shiftless," "improvident," without ordinary "horse" sense about dollars and cents.

Now, while this is no crime, yet it involves a certain half-veiled contempt in the everyday world's estimate of the musician. And this not unjustly, for thrift is an integral part of that balance which goes to make up the perfect character.

We owe it to our profession to dress well, live comfortably, and to face the world properly.

Raise the standard.

When the Flood Comes

By Carol Sherman

OUT in California an inventor, convinced that history repeats itself, has erected upon dry land an ark in which he purposes to voyage a la Noah when the next great flood comes. He is not going to be caught napping. Of course the flood might come to-morrow and the laugh would be upon the neighbors who have watched the queer land-locked boat go up with curiosity. Yet preparation of this kind is highly absurd and a waste of the gentleman's time and imagination.

Most teachers of music err in another way. They make little preparation for future eventualities. Changes come in teaching methods. The younger, more alert teachers become acquainted with these changes and the older ones are transformed into back numbers. One should not be possessed with a fear of "what might come." Usually things turn out all right, but one should watch the end of the times in musical education and be guided thereby.

Folk Songs for Children

THE following is an extract from an address by Thomas Whitney Surette given before the International Kindergarten Union, at Boston, Mass.—

Children like almost any music provided it is simple and tuneful, but that has little to do with the cause. Children are, I suggest, being taught, as well as entertained, and it is our business to see that they are taught to love good music. The average kindergarten song is specious, or mawkish; its sentiment is mock sentiment and it has no truth in it.

Let us turn away from these and use only the best folk melodies not only because their worth has been demonstrated over many years, but because they ring true. People who write and people who use the other kind are debasing not only the taste of the children but their own taste as well. In fact the situation has become such that these bookmakers and some of these teachers can no longer feel the force of the very argument I am now making. But a wide experience of bringing real songs to children leads

me to say that they detect the difference even though their teacher may not. In addition to this difficulty there is another, namely, that kindergarten music has been made of too little importance in itself. Any tune to have the proper words on has been too much the rule. The training of the aesthetic sense—a great source of human happiness—has been too much neglected. This difficulty is a part of the other, of course, but it is necessary that kindergarten teachers should think more of the value to children of a love of beautiful sounds, as such. There are endless examples of bad taste and of bad judgment in the books provided children. Even beautiful folk songs introduced in these books have often been mutilated. There are certain popular American composers of children's songs who are steadily and continually lowering the inherent good taste of little children. Let us cry a halt to all this and try to preserve the precious heritage of music which each child possesses anew even though its parents and its teachers have squandered it.



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There is probably no class of musicians more imposed upon than organists. They are called upon endlessly to give their services to this, that and the other cause in connection with the numerous affairs which are continually going on in the churches, such as special meetings, lectures, benefit concerts, free recitals, etc., etc. And, although their salaries as a rule are ridiculously low, yet they are expected to give unsparingly of their time, even to the extent of playing for weddings and funerals without any compensation.

If their services are not worth anything, of course they are entitled to nothing, but the musician who has devoted his life to perfecting himself in his profession as a means of livelihood, has a right to demand proper financial recognition and appreciation. He cannot afford to be forever giving his services to the public. And in the matter of teaching the sin is even greater. Charitable pupils are proverbially ungrateful, and sooner or later they look with scorn upon anything which they get for nothing.

In these hard and exceedingly trying times, when political and economic disturbances follow each other in such bewildering succession, and when strikes are so frequent and universal that they spread even to the ranks of the clergy, the college professors and school teachers, it is a wonder that the organists thus far have failed to organize and defend themselves by demanding better compensation for their services.

There is no branch in the musical profession so poorly paid as the average church organist. The situation is not encouraging. On the contrary it seems to be continually growing worse in spite of the price schedules which are steadily increasing in the matter of living and other expenses. The fault is not alone with the organists themselves, who fail to

demand commensurate and more just compensation, but with the management of the churches, who are satisfied to pay absolutely nothing, or as little as possible. The organist who will accept the smallest amount is frequently engaged, while in many cases a good position is withheld from a competent player because a student wishes to practice upon the organ, and will play the church services for nothing for that privilege. This is not right, nor fair! Unfortunately in this beloved country of ours there is a lack of proper respect for, and national pride in, our own artists and our own music. In spite of a certain fanatical prejudice which exists towards anything and everything which may be considered alien, the old labels, "Made in France," "Made in Italy," etc., are still used with the evident purpose of belittling our own "home production." In the estimation of the public. Anything with a foreign stamp upon it immediately commands a higher price than the domestic article!

Where music is concerned we are not at all patriotic, and we really do not judge a thing upon its merits, but are very apt to award the first prize and place to a foreigner. This was true before the war, it is true to-day. And in no branch of the musical profession is this more applicable than to the organists of this country.

Gigantic Strides

Gigantic strides have been made here in organ building, until it is safe to say that at the present time we lead the world. What is more, the organ builders of the entire world are looking to our country for playing here has kept an even pace with organ building, yet the organists themselves do not know it! They are always ready to encourage and patronize the fellows from across the sea, but seem quite satisfied to accept a second place for themselves. In other words, they are

not only willing to take a back seat, but to endorse and support first and foremost the "stranger within our gates."

Until we learn the lesson of true patriotism, we will never be a power in the world of music! "No nation has ever become great in music by advertising the supremacy of other countries, but through the development of its own abilities and resources."

Courtesy and modesty are excellent attributes and all very well, unless they tend to cast one too much in the shadow.

A well-known organist was invited to play recently at an important public function. He accepted, thinking was about a fee, and perhaps nothing was expected, but after the affair was over the organist was asked to name his terms. He very modestly replied: "Oh, I don't know, pay me anything you like, would twenty-five dollars be too much?" The committee sent him a check for twenty-five dollars, but facetiously remarked to a friend that they expected to pay him a hundred!

If an organist is rated by what he charges, is it any wonder that the rating in the majority of instances is so low, for if they are willing to cheapen themselves continually by giving something for nothing—or practically nothing—how can they expect that they are a part of their church duties, and therefore purely incidental. I am aware that some recitals are given in colleges, churches and even public halls largely from an educational standpoint, and that the audiences are thus made acquainted with considerable literature for the "king of instruments." But in many such cases the player is (or should be) subsidized by the church or special compensation, therefore these exceptions do not come under the general condemnation. Yet, from a point of equity, it is this would be far better for both organist and public if all organists free recitals were done away with.

Players Should be Paid

Many church organists give recitals to advertise themselves, or maybe to keep up their technique, while others are obliged to do so by their church, and then there are church duties, and then there are purely incidental. I am aware that some recitals are given in colleges, churches and even public halls largely from an educational standpoint, and that the audiences are thus made acquainted with considerable literature for the "king of instruments." But in many such cases the player is (or should be) subsidized by the church or special compensation, therefore these exceptions do not come under the general condemnation. Yet, from a point of equity, it is this would be far better for both organist and public if all organists free recitals were done away with.

The present scale of tuition fees for the majority of our music teachers (like the salaries paid to most of our organists) is entirely out of keeping with existing circumstances. Some teachers have already raised their prices considerably, but I fail to hear of many organists whose

the difference." The facts, however, are, first, indifferent and slovenly playing, and second, that the public does—or soon will—know the difference.

The art of organ playing in this country has been brought to so high a standard and already a fine sense of discrimination exists, and a greater degree of perfection is now required than formerly.

People are not satisfied with cheap false playing, "thunderstorm" and cheap effects, but are able to apply the same standards of appreciation which they bestow upon artistic piano playing and other forms of musical endeavor.

Those who play the organ in the moving picture houses have a great mission to perform, but they are not keeping pace with the times, nor the demands of the public, for they seem to be satis-

fied with mere noise, clatter, and in the ability to simply "put it over," which in reality they succeed in doing very simply, for they have neither the technique nor knowledge of legitimate or artistic organ effects. Their outrageous performances have actually driven people of refinement and musical taste away from the theaters. Fortunately the standard is being raised in many sections, and a higher class of music is demanded. If the average player would only realize this and qualify himself by study under the right teachers for a definite period, he would find a vastly improved and wider field, but he must not expect to know it all in a few lessons unless he is like the little boy in the big movie theater, who felt that there was nothing more for him to learn, and that he had already "reached the top." For such there can be no improvement, and sensitive people will continue to squirm in their seats under their musical ministrations!

Another form of dissatisfaction is the belief that the only way to play the organ is without notes. A few are able to do so successfully, but these exceptions

by no means prove that all the other players are or will be successful as virtuosi. It is a well-known fact that many eminent organists have invariably played from the written or printed score, and among them are the following: August Haupi, Gustav Merkel, A. G. Ritter, Adolph Hesse, Alexandre Guilmant, Charles M. Widor, Eugene Gigout, Filippo Capovilla, M. Enrico Bossi, W. T. Best, Frederick Arthur, Dudley Buck, John K. Paine, Samuel P. Warren; and the number of excellent present-day organists who play in public from their notes is legion. There is no reason why, anybody, blind or otherwise, who possesses a retentive memory, should not avail himself of that gift to any desired extent, but the burden of memorizing an extensive concert repertoire for the organ is so enormous, especially when instruments of the various organ builders are so complicated in their nature, and utterly devoid of any standard in their design for the organist, that an exceedingly doubtful if the added expenditure of time to memorize is warranted, or necessary in the majority of cases.

Auditorium and Concert Organs

One of the most encouraging signs of the times is the cry from all parts of the country for an Auditorium and Concert Organ. What is encouraging is the fact that many Civic Auditoriums, Memorial Halls, etc., have already been built in the United States during the past few years, and that they actually contain highly important and magnificent organs, which have been manufactured in our own country. A great many more public halls are being built, but even at the present time we are the possessors of some of the world's greatest and most notable organs, and as Americans we are justified in being proud of this achievement.

The demand for more and a better class of organ music is constantly growing, and it is "up to" the organists and students of the organ to keep abreast of the material aspect of the times, to improve and qualify themselves musically and technically, and thus prove themselves equal to every demand to be met.

The organ is no longer looked upon merely as a church instrument designed solely for use in religious service, but also as a concert instrument, adapted to the requirements of the concert room, the theater and the home. As the great and most complicated of all musical instruments, it calls for profound research, and an endless amount of study. Also a special aptitude and ability for combining stops of the various tonal and mechanical characteristics, unusual skill in manipulation of a well-developed finger and pedal technique. The musical resources of a large, modern concert organ are practically inexhaustible, while its difficulties of control and manipulation require a clear intellectual grasp and almost incessant study and practice.

In comparison, the pianist has one hundredth part of the difficulties to contend with. Even Hans von Bülow said, after hearing W. T. Best play: "If I were not too old I would give up my career as a pianist and begin to study the organ."

Saint-Saëns acknowledged that he found in its vastly increased powers of expression, "the utmost pleasure and satisfaction in studying and playing the organ."

As long ago as 1872, when I was studying with August Haupi in Berlin, he declared that "America would be the land of organ playing." He little dreamed, however, of the tremendous musical

activity which has set in over here, nor of the fierce political struggles which would ensue in the whole world, in spite of the terrible upheavals, we are now forging ahead in this country, and building not only for the present but future generations.

The organ has taken a most important part in the march of progress, and our organists have a tremendous mission to perform. Greater attention is being given to-day to music as an educational necessity in our best colleges, and a higher standard of attainment is required in our music schools and conservatories.

The erection of splendid organs in our auditoriums and music halls is nothing less than a wonderful stimulus to the cause of organ music and organ playing in this country. It is hoped, however, that a fund will always be provided for properly carrying on organ recitals of the highest artistic merit by the best available talent. Furthermore, we trust that our own countrymen will receive quite as generous patronage and support in religious service, but also as a concert instrument, adapted to the requirements of the concert room, the theater and the home. As the great and most complicated of all musical instruments, it calls for profound research, and an endless amount of study. Also a special aptitude and ability for combining stops of the various tonal and mechanical characteristics, unusual skill in manipulation of a well-developed finger and pedal technique. The musical resources of a large, modern concert organ are practically inexhaustible, while its difficulties of control and manipulation require a clear intellectual grasp and almost incessant study and practice.

It might be well to apply some of this spirit of egotism for a while to music, and indeed to our organists as well as to our organs and auditoriums!

Before leaving this subject let us indulge the hope that the future will bring to this country concert organs in public halls in every community in sufficient numbers, and that our organists, with their unbusinesslike methods and humiliating voluntary contributions and collections!



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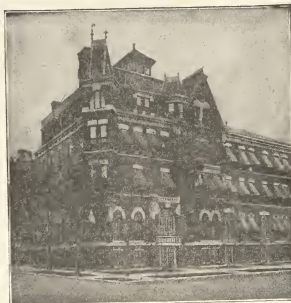
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Oh, the secrets within NADINE'S box are many. There is the secret of the rose-petal's smoothness—Nadine's gift to the skin. And there is the secret of rose-petal delicacy—the soft, dainty texture of Nadine. And the secret of charm which endures, for Nadine lends its charm throughout the day. And the secret of face powder comfort, for Nadine has a refreshing way about it—with never a hint of harm even to the tenderest skin.

All these secrets NADINE is revealing today to the millions of delighted users whom it is beautifying. And to you it will reveal the same secrets.

At leading toilet counters you will find it—in its green box.

There, or by mail from us, you can procure Nadine for 60c.

Unless completely satisfied, the price will be refunded.

FLESH PINK WHITE BRUNETTE

NATIONAL TOILET COMPANY,
DEPARTMENT E PARIS, TENN., U. S. A.

Nadine Soap, 30c.
Nadine Talcum, 30c.
Nadine Rouge Compact, 50c.
Egyptian Cream, skin food, 60c.
Nadinola Cream, for discolorations, 60c.

